

NEW PARIS STYLES FOR WINTER APPEAR AT LUNCHEONS AND RACES

Women Dress to Represent
Man's 'Ideal,' Not His
'Pal.'

Daytime Fashions for This Season Mark Return to the Dignity of Pre-War Period

THE autumn of the great couturiers are always interesting, and at this season of the year particularly so, because the private client is making her choice of the models shown to the professional world of clothes during the month of August. It is very smart, nowadays, to prolong one's journey away from Paris until well into the autumn season. Biarritz keeps its visitors later and later, and the life in the great chateaux, where autumn is the time for the pleasures of the chase, claims a large part of the smart population of the capital. Nevertheless, when the days grow short and cold, we must have something new to wear, and on seasons between her trip to Biarritz and her visit to a friend in Touraine or Périgord, the Parisienne has to stop over in Paris for the renewal of her wardrobe. So it is that the place of the professional buyer is now taken by the woman of the world, critically appraising the models as they pass in review before her, not from the point of view of their general adaptability, but from the standard of her own individual taste. We have begun to see the winter clothes worn at smart luncheons and tea places, and at the first Parisian race-meets of the new season.

Back to Pre-War Dignity.
The result of this most natural wartime desire persisted long in the mode, an indication, perhaps, of the pleasure that the woman felt in this new attitude of men and of their desire for its continuance. It is significant that in this year of grace we should have gone back at last to the dignity of pre-war days, that the Parisienne should once more try to represent herself as the most gorgeous and cultivated product of civilization, mysterious, incomprehensible, and difficult of approach. She has given up her rather pathetic desire to be considered the comrade of man, and is making another attempt to show herself his "ideal." Paris, unique in offering, in the clothes it creates, so true a reflection of the psychology of the time, aids her in the introduction of a more magnificent daytime mode.

At the opening of the Longchamp season, the weather, which has been a byword in Paris this summer, was again unfavorable. Nevertheless, several extremely rich costumes were seen, as different as possible from the "big tied in the middle" which contented us for several seasons. One was in heavy black and green silk brocade, worn by one of the Dolly sisters, and made probably by Molyneux. A straight coat-dress, slightly draped at the waist, tied on the left hip with ends of the bro-



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cade, it was banded at the hem with cinnamon fur, which also made the collar. There was a bit of flare at the hem of the skirt, which stopped just above the ankle, this flare accentuated by the fur band.

Little Hat of Black Felt.
With this gorgeous costume, Miss Dolly wore a little hat of black felt, in the popular beehive shape, banded with bright green. Her sister was clad in perfectly straight, black broadcloth, with an immense collar of brown fur and a small black hat and brown face veil illustrating another silhouette of the new season, straight and narrow as the path of virtue in contrast to the silhouette which flares at the hem, and that other favorite of the new season, the three-quarter coat, fitted in the body part, flaring in the skirts and worn over

a straight narrow skirt. If we add the silhouette which has girdles either on one hip or on both, we have enumerated the silhouettes which are in favor in the daytime at the moment. Line has come into its own, and fashions are built to reveal the natural beauty of the figure while covering it from neck to heels. Many of the new costumes have high collars; it remains to be seen whether this is a caprice of the first wearers of the new mode or whether it will endure.

At the races was a three-quarter beige velours de laine costume, consisting of a high-necked gown, draped to one hip, with a panel falling lower than the hem of the narrow skirt from this point, the panel being deeply banded with beaver. The three-quarter coat, collared, cuffed, and banded with beaver, flared very much and was worn open

over the frock. This type of gown is very well fitted and is a marvel of cutting, for it is as different from the old seamed "princess" frock as it is from the shapeless chemise gown. It gives no hint of the old-fashioned corseted figure, but some sort of a belt, boned or not, is invariably worn under it, for the lines of the figure, although they are left flexible, must not "bulge" in any way. The looser after-effect of the first years after the war is entirely at an end; as a matter of fact, the French lady never allowed her clothes to look sloppy; if she were not sufficiently slim to dispense with the corset altogether, she wore some sort of a belt as a substitute, and women of all classes invariably wore the *soutien gorge* which a Frenchwoman adopts at the age of fifteen and never leaves off after that. Another very handsome costume seen

Material and Trimming For More Formal Gowns

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6952—Winter evening gowns are of two types, either draped or very full. All are long, the length varying according to the type of the dress. Golden brown velvet brocade is the material. A band of two-tone metal cloth goes around the body of the waist and shows in the deep V decollete in front. Many of the newest models are made in a superb brocade velvet reminiscent of the fabrics printed in the time of the Italian Renaissance.

6981—Both decoration and line are given this model, of brown tulle, by black braid, which trims the bodice, skirt and hips. Although the long waist line persists, a compromise is effected by the double girdle shown in this model, over which the bodice blouses slightly. This charming gown may be worn under a fur coat. The skirt is cut so as to give a slightly circular effect, keeping the hips flat, but allowing plenty of freedom for walking.

6940—Many of the newest sleeves are close at the wrist and wider above, the fullness losing itself in the bodice, as in this simple crepe de Chine gown, which could be used for either morning or afternoon. A very slender line is given by the drapery which molds the figure, giving an almost princess effect. The drapery is the same on both sides and is held in place by a steel ornament.

at the races was a blouse-coat of Bianchini's green velvet, the one which is printed in gold designs like the binding of an old volume, worn with a plain velvet skirt, and trimmed with immense collar and cuffs of kolmeky, worked in narrow bands, one beside the other, in the new way. Velvet is seen as frequently as one thought it would be.

Jenny's simple black velvet frocks are ubiquitous. Velvet suits are legion at each smart gathering; a delightful tulle was observed at Longchamp recently, which had a perfectly straight, narrow three-quarter coat of black velvet, collared with a great soft collar of gazelle in the natural shades of beige and brown. This was worn over a straight velvet frock, draped slightly to the left hip, from which fell a long panel bordered with a deep band of the gazelle.

The small hat was black and worn with a gazelle coloured veil. The veil

is worn a great deal, sometimes draped over the hat and sometimes tied just over the eyes. This, too, frequently

matches the fur. A charming costume consisted of one of Lanvin's black velvet frocks, in which the high collar and

the short shoulder-yoke were made of rows and rows of white chenille, put on flat.

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